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The College News, 1967-10-27, Vol. 54, No. 06

Students of Bryn Mawr College

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Mobilization Coverage-- Pages 4-5

THE COLLEGE NEWS

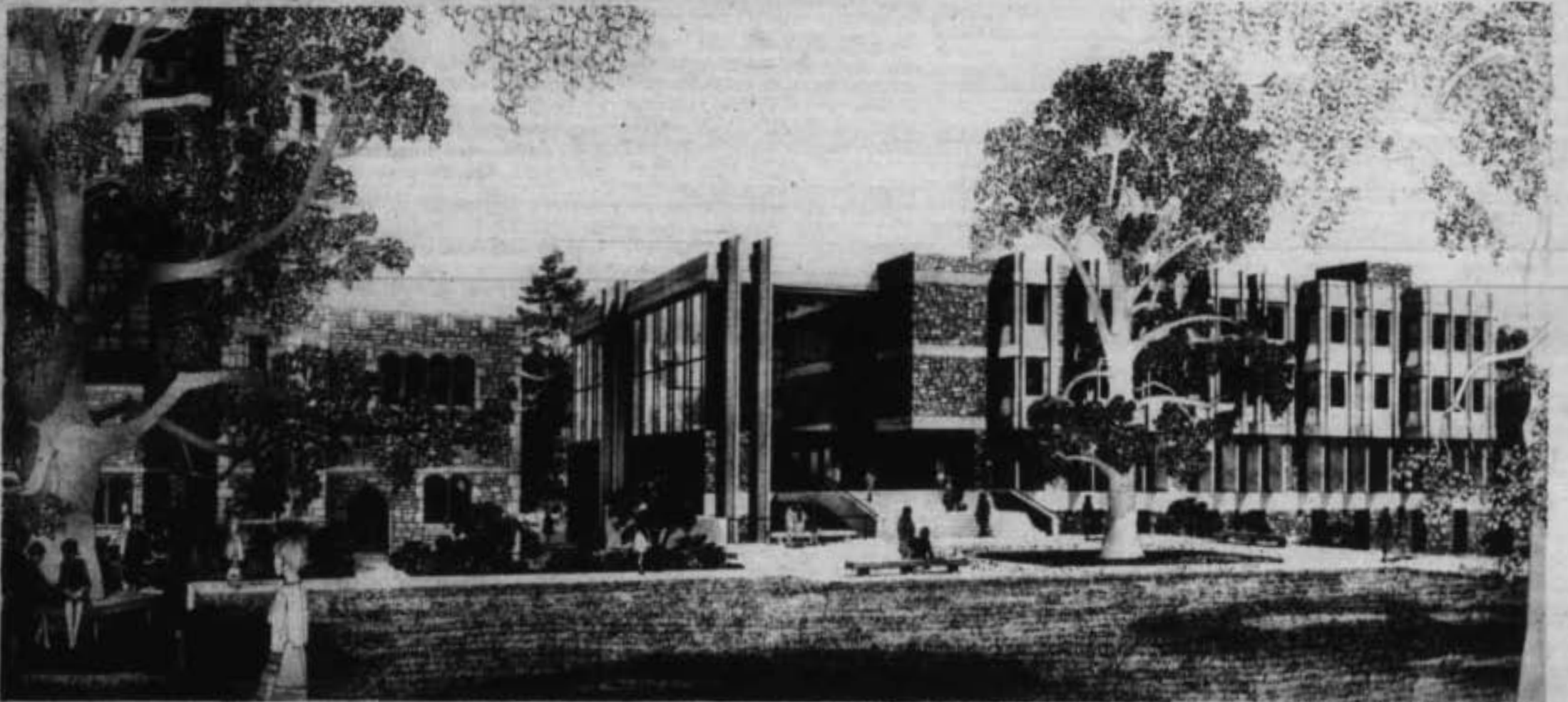
Vol. LIII, No. 6

BRYN MAWR, PA.

FRIDAY, OCTOBER 27, 1967

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25 Cents



Construction of the new library will begin this spring, as soon as the Deanery has been torn down completely. Approval was given by the Board of Directors at their meeting October 19. Mr. Chu, of the architectural firm of O'Connor and Kilham, has designed the library addition after consultation with the administra-

tion, faculty and students. The college has already raised two million dollars towards the building and has two million more to go. The new library should be completed by the fall of 1969.

photo courtesy Public Information

Student Group Opens Door to Music-Making

A new musical organization -- student - initiated, student -- directed, and student-sponsored -- has appeared on the Bryn Mawr and Haverford campuses. According to Stanley Walens, who instigated the project and is now business director, its purpose is to foster musical interests of all kinds among students not working through the schools' music departments.

The organization was conceived as a kind of potpourri of individuals and groups with varied musical talents and tastes. At present its only activity is a chamber orchestra with about 35 members. The orchestra's conductor is Richard Serota, a student at Haverford. In the future, Stanley said, they hope to expand the organization to include woodwind groups, a jazz ensemble, and a barbershop quartet. He also emphasized the fact that any student groups from Haverford or Bryn Mawr seeking assistance and/or funds are encouraged to apply. Money is being supplied to the organization by the Haverford Students' Council. (Bryn Mawr is not presently providing funds for the project.)

The chamber orchestra is making plans for a concert sometime soon. They are encountering problems in locating a concert hall, however, because Roberts is

booked for every week through next February. The group is also thinking of staging a musical next semester but would not divulge any information about the nature of the production.

The orchestra holds weekly rehearsal sessions on Thursday nights in the Haverford Common Room. Students and faculty interested in joining the orchestra or listening to rehearsals are welcome to attend these meetings and are urged to call Stanley at MU-2614 for further information.

Marriott, Slater Disagree On Meal Exchange Issues

The controversy over the Bryn Mawr-Haverford meal exchange appears to be gaining momentum. Greg Wilcox and Liz Bennett have been working on the problem, and have contacted the business offices of both colleges and the food services, Marriott and Slater. Wilcox plans to involve both administrations in the near future.

Wilcox thinks that an unlimited exchange system will eventually have to be accepted, but for the immediate future a more limited system could perhaps be initiated. Wilcox is confident that the exchange which has been bogged down for two years will be expanded very soon. He plans to present a reasonable proposal within the next few days, which will placate both food services.

The major problems as they now stand are due to the fact that boys eat more than girls. Marriott's proposal is that someone pay them \$.25 for each boy who exchanges with a girl. This implies an equal number of Haverford students exchanging with Bryn Mawr

A new program for students interested in working in an urban education situation in Philadelphia is being developed by the Friends Council on Education. Bryn Mawr students, along with Haverford and Swarthmore, have been asked to participate in this project, the "Independent Urban Education Program."

The situation is this: Philadelphia, like other large American cities, has a public school system which cannot meet the needs of every community. Philadelphia's

girls. Marriott asks \$1.00 for every boy who comes but does not exchange with a girl. Slater Food Service has been unwilling to accept this proposal. Wilcox is investigating these prices to determine whether they are reasonable. If they are, he says someone will have to pay, whether it be Slater, Haverford College or the students themselves.

The present situation is very limited. The academic exchange is written into both food service contracts. It falls, however, to include extra-curricular activities such as drama club, WHRC, the Social Action Committee, etc. Nor does it provide for library study or lab periods. Special permission must be obtained through the dean's office before meal tickets are granted for these purposes.

The social exchange situation has worsened; last year over 80 tickets were given out at each school per weekend. This year 15 tickets are granted per night on Wednesday, Saturday and Sunday.

school system has many typical problems: teacher shortage, large classes, outdated curricula, shortage of funds, inadequate vocational programs, and lack of community support. Philadelphia could benefit through an urban-suburban combination of resource utilization.

The School Board of Philadelphia has agreed to accept an experimental program as a challenge for the public school system. This proposal calls for community involvement in decision-making, and curriculum exploration with the aid of independent schools. The proposal is for an experiment in decentralized school administration with the direct involvement of the school community. Kearney elementary school, located at 6th St. and Fairmount Ave. in the low-income fifth district of NE Philadelphia has been approved by the Board of Education as the initial focal point because of its central location within a cluster of five elementary schools, its future housing programs, and its strong start in community relations.

Another facet of the proposal calls for the participation of independent schools in public education. It provides for the partial staffing of Kearney with independent school teachers, hoping that this mixture will be rewarding and beneficial.

The third aspect of the proposal, and the most relevant for us, calls for a pilot project to tap the potential resources of able college undergraduates, providing an opportunity for them to serve as community interns in Kearney assisting classroom teachers or utilizing special talents in neighborhood elementary schools, and in furthering school-community cooperation.

The response of students to tutorial programs demonstrates an interest in problem-solving. But this program is for the well-motivated, able student who is not planning on a teaching career directly in Philadelphia's public school system. Tutoring is important, but essentially remedial. The question is: Can college students be utilized in the elementary classroom in ways that reduce the need for later remedial work?

The Friends Council on Education has acquired two houses in the area, which are being rehabilitated as accommodations for 24 students who will live for one year or for a semester-plus-summer basis as residents of the community and classroom assistants in neighborhood elementary schools.

Arrangements are being made on an individual basis for credit toward an academic degree at Bryn Mawr. This might include seminars, course work, or honors work. The question of teacher certification experience is also being studied. This would be a modestly paid job, at about \$50 per week.

Bryn Mawr is working with the program as it develops, through the coordination of Jean Marshall with the assistance of Alliance, League and Curriculum Committee. Arrangements for pre-job experience, as in recreational leadership, child psychology, and the values of less-developed areas, are being discussed. For more information, contact Dean Marshall or ask the heads of these campus organizations. Or write to Mr. John Buckley, Director, Independent Urban Education Program, 921 N. 6th St., Phila., Pa. 19123, or call WA 2-1223.

Doris Dewton

GOOD LUCK
COLLEGE BOWL
TEAM

A stitch in time saves nine

THE COLLEGE NEWS

Editor-in-Chief
Christopher Bakke '68
Photographic Editor
Marian Scheuer '70

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Taxi Trouble

A weekend away from school can provide a refreshing change, and local cab companies are sometimes a little too eager to take advantage of that fact.

A case in point: two girls ordered a cab last Friday from Bryn Mawr Taxi. The driver picked up a girl from another dorm, also going to the airport, and announced that each girl was to pay \$5.50. When the more experienced traveller protested vigorously, he changed his mind and suddenly lowered the fare to \$9.50 for three. He called the main office, and finally charged the first two girls \$6.50 altogether and the third girl \$5.50 alone. If you call Bryn Mawr Taxi, they will tell you that the rates are \$5.50 for one girl, \$7.50 for two, and \$8.50 for three.

Further investigation elicited that taxi rates from here to the airport vary widely. Often-used Bennett Taxi charges \$5.50 for one or two girls, \$7.50 for three and \$9.50 for four. Ardmore Cab Company, Yellow Cab, and Suburban Cab in Ardmore all go by the meter (between \$5 and \$6) and allow girls to divide the fares as many ways as there are people!

Hence, when dealing with taxis, buyer beware. When you order a cab, check the rates and do not let yourself be taken in by taxi drivers. Going to Bryn Mawr should not entail that one pay more than the stated price. We should not have to bargain for taxi fares.

Even in college, we must prepare to meet the pressures of the real world.

C.P.

The Other Side of Hope

Reprinted from the Editorial column of the "Amherst Student" October 19, 1967:

It would be hard, now, to march with any new hope, or to believe that something new is just beginning.

Two years ago, students fasted in protest; and the gesture, the purity of a moral statement, seemed sufficient. Last April, in New York, people said a new movement was born; that it would be more than mere protest, that the force of a new coherence would be persuasive.

Today, nobody talks of a movement whose very beliefs will end the war. There are no illusions that moral acts will be persuasive. Today, people march to confront the war-makers, not to rally and speak to one another before the United Nations.

This march is not a march of hope. It is a march of anger and frustration. It comes at the end of a week of resistance: draft cards have been burned or mailed back to local boards; marchers have blocked induction centers, and have been dispersed with gas and nightsticks. Now people are marching on the other side of hope.

The failure of past marches is a measure of the importance of the war. The nature of this march is a realization of that importance. SNCC went south in 1964 talking love and fighting southern "segregation"; they came back hating "racist America."

The answers to the war are no simpler than the problems of the ghetto. Last spring people marched in hope--and now they are coming back. They are coming back to frustration, to the things that do not change. The principles on which the war is waged are an integral part of American policy, and of the beliefs of much of American society. They are no mere error or oversight, no chance happening or isolated event. They are an extreme example of the role which America is seeking to play in the world.

Letters to the Editor

It Was Forgery

To the Editor:

A few weeks ago a letter from an American prisoner in a Japanese prison appeared in the COLLEGE NEWS. Having sent the clipping to my friend in the Japanese ministry, David Noboru (Haverford, '67), I received the following reply:

"I read the article you sent me from the COLLEGE NEWS with great interest. First of all, I took it to the North American Section (of the Ministry of Foreign Affairs) which is responsible for the Japanese-United States relationship, and talked the matter over with the chief there. He knew about that person, James Cebula, who was arrested recently for forging dollar bills and spreading them all over Japan. As far as the people in that Section know, the American Embassy has nothing to do with it, and Cebula must have written that kind of letter by himself to a whole bunch of colleges in the United States. The trial has not been held yet; therefore it seems to me that he is asking for the money for bail. Who is willing to send money for an abominable criminal who committed a shameful crime in a foreign country? I cannot understand why such a distinguished paper as the Bryn Mawr COLLEGE NEWS prints that kind of article without examining the validity of the letter. The North American Section (of the Japanese Ministry of Foreign Affairs) is going to bring the matter over to

A KOUE

Orders are now being taken for the 1968 yearbook.

Only \$6.50 if ordered now, \$7 in the spring.
Pay by cash, check or pay day.

Deadline: Nov. 10.

See WENDY FEIN in Radnor, Room 25.

Walens Demands Cacophony at '67 Pumpkin Caroling

The Third Annual Evening of Pumpkin Caroling and Other Jollities will be held on Halloween this year, the NEWS learned this week in a telephone interview with Stanley Walens.

Walens, an articulate and often amusing Haverford student, has been pumpkin caroling for two years. In that time, he has noticed with dismay that many students have actually learned the words and tunes to the pumpkin carols and often the group finds itself singing not only the same song, but in the same key.

To stop this rigidity and lack of spontaneity, Walens and Dave Barry, another humorous Haverford student, have started a purifying movement. They intend to throw out the orderly and organized pumpkin carolers, and thus return the evening to its original ingenuousness. "Cacophony will reign supreme," Walens squeaked.

There is no doubt that the Great Pumpkin will arise from a sacred pumpkin patch in this area this year. Barry has staked his head on this.

Partly because of Walens' naturally curly hair, the expected crowd turning out for pumpkin caroling has been estimated at 5,000. Barry, however, has naturally straight hair.

Those who are still interested in participating should meet Tuesday night at 7:30 by Pem Arch. At 9:15 a concert will be given in the Library. As an additional incentive, the Haverford participants will be masquerading in suits and ties.

the Ministry of Justice and inquire into it in detail...I might write a letter to the NEWS later (if you don't), but I am much too disappointed by the staff of the NEWS for printing that article. I thought they were more discrete."

Caroline Burlingham '66

Empty Praise

To the Editor:

It is unfortunate that when a number of people put a great deal of effort into a production, the review which they anxiously await shows so little effort.

Mr. Leach's "review" of Junior Show is not a review but a report, a slightly modified cast list with a number of dull and unconvincing adjectives tossed in. It is neither interesting reading nor a good criticism of the show.

Having accepted a responsibility of this kind demands a small amount of effort. Was it asking too much to expect an honest and well thought-out appraisal of the production? Mr. Leach's apparent lack of exertion is disappointing to many people to whom the review meant so much.

As well as a tone of boredom and a lack of energy shown by equal comments and opinions (or lack of) on each act and character, the review contains an error which makes one wonder whether or not Mr. Leach actually went to see Junior Show. Although the song "Romeo Rock" appeared on the program it was not performed. Any attentive reviewer would not have commented on or complimented a non-existent part of the show.

A cast enjoys hearing praise, but it values a good review more than a praising review that says nothing at all.

Nancy Miller

Still a Disaster

To the Editor:

Wednesday morning at 8 o'clock as the day began I went downstairs to find that the kitchen had just run out of orange juice.

I cannot find the slightest reason or smallest circumstance with which to excuse Marriott for this common error. In Merlon, there are always about the same number of girls who eat breakfast. Orange juice is known to be one of our favorites, not to say a necessity. We told them this six weeks ago.

For some reason, Marriott has decided not to give us orange juice every morning, as Saga did. Why they felt inclined to change a successful policy, I don't know -- perhaps their dieticians have secret information about the dangers of prolonged orange juice consumption.

On the other hand, when they DO decide to give us orange juice, I am at a loss to know why they cannot have enough for every girl. There is something faintly disgusting about tomato juice for breakfast. Even more so when it is obvious that the only reason it is being offered is because the orange juice ran out. Tomato was just what was around in the kitchen. Undoubtedly left over from Sunday dinner.

The Marriott food service has been giving the impression to the college officials that it is improving after its disastrous beginning this fall. Many other students and myself do not find that this is true. It is still a disaster.

A signed copy of this has been sent to the Marriott-Hot Shoppes head office in Washington.

More Than

Faintly Disgusted '68

applebee



good fall my friends!

I love gold, gold in a minute, gold in an hour, gold in a lovely day. last week I woke up to golden light filtering through a chink in the library tower and immediately I flew off to see "reflections in a golden eye." afterwards I saw reflections of gold all over campus: gold in a pane of glass and then a golden spot on the floor next to my chair

gold in the leaves in a leaf chain (very easy to make: pierce one stem and pull another through) gold in the sincerity of the marchers in Washington

gold in a pumpkin face in a window

gold in the harpsichord at junior show

gold in the warmth of the art in Erdman

and more than just gold, there is blue, on a clear day you can see forever and I see Bryn Mawr winning a fifth consecutive week on college bowl and golden nineties on all mid-terms and Thanksgiving in a minute and Christmas in two and the great pumpkin on Halloween.

HALLOWEEN? hallo ween? hal loween? hallow een? (immediate jump to tune of "the lusty month of may")

it's here, it's here that golden time of year that marvelous month when pumpkins come up and owls stand on their ears

it's here, it's here the best time of the year that magical month when witches appear gold comes clear friends in the leaf pile near are dear the lusty month of OCTOBER

blissfully yours,
applebee

H'ford Friends Initiate Meeting Of Youth Group

In conjunction with the Haverford Meeting of the Society of Friends, a Young Friends Group will be initiated 7:30 Sunday night October 29, in the meetinghouse adjacent to the Haverford College campus.

The first session has been set for a discussion of pacifism, but the meeting will also include organizational plans, schedules and tentative programming.

Designed to meet the needs of college-age students, this group will attempt to stretch into any areas of discussion or service that the members decide upon. The activities of the Young Friends Group will be student-initiated and student-run.

All interested persons are urged to come.

NOTE to parents who have subscribed to the NEWS late and want to receive back issues:

The mailing service cannot now distinguish between addresses it received last week and ones it received the week before. Therefore the NEWS cannot selectively send out back issues. The Editor has a few of Numbers 2, 3, 4 and 5 left, however, and would be glad to give them to students who could then mail them to their parents.

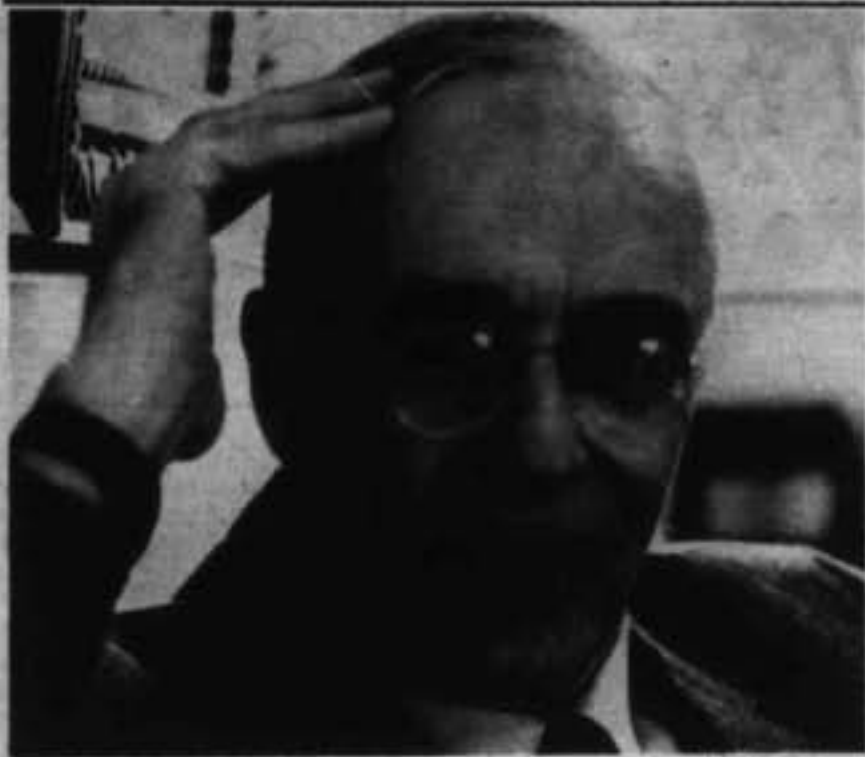


photo by Steve Faust

Wolfgang Stechow, Flexner lecturer, is enjoying talking to Bryn Mawr students during his six-week stay. He praised the Art Show in Erdman.

Arts Festival Exhibits BMC-Haverford Talent

Louis Kahn really knew what he was doing when he left behind all those beautiful, blank walls in Erdman.

They provided a perfect setting for the three-day art exhibit held this week in the dormitory.

Under the guidance of three Bryn Mawr and Haverford students -- Marian Scheuer, Dorothy Hudig and Dave Marshall -- the exhibit reached a fitting climax Wednesday night in a performing arts spectacle held in the Erdman showcase. Students presented for two and a half hours dramatic readings, films, songs and poetry (and refreshments).

Monday night, paintings, mobiles, photographs, wax figures, pottery and jewelry were up for display on the first floor of Erdman. The walls were covered at every conceivable level with paintings and photographs. On the wall to the right of the main entrance was a large painting by Dave Marshall of a bluish-man-shaped figure on a grey background. Immediately across from the painting was a color photograph by Marian Scheuer of the forearm, breast and thigh of a nude woman. Both the photograph and the painting started the viewer on a tour of generally high-caliber originality and talent.

Perhaps the most important aspect of the art objects displayed was the generation of a warmth and ingenuity which made the whole exhibit fun to look at -- not at all tiresome or embarrassing.

The smaller drawings and paintings were displayed on white cardboard boxes piled on top of each other. The main difficulty with this type of arrangement is that the pictures were so close together it was hard to enjoy each one separately. The variety here presented was tremendous, ranging from a color snapshot of a girl with a hoola hoop to a painting of the Virgin Mary and Joseph going into Egypt.

In the center floor were free-standing collages. One by Mana Sarabhai was made of a wire sort of fence sticking out of several cinder blocks. An orange dress, two brown gloves and metal jewelry hung on the wire.

The larger paintings were exhibited on the walls in Erdman's maze of corridors between the dining room and the large showcase. Paintings I remember especially were a black and white silhouette by Lucille Mulligan, a painting of two dancers by Charlotte Porter, a predominantly orange painting by Priscilla Robbins of two lovers (I think -- the different colors meshed to show two figures), and a delicate Japanese painting by Jo Chan Alzawa.

One of the side smokers featured a psychedelic room with purple light.

Bales of hay and pumpkins decorated the middle of the main showcase. Paintings were displayed on the backs of chairs and on the walls.

About 200 people showed up for Wednesday night's festival. Sandy Dollar began the program, singing several folk songs which she had written and accompanying herself on the guitar. She was followed by the Renaissance Choir.

There were two very good dramatic readings. Faith Greenfield



photo by Marian Scheuer

Louis Kahn's blank cement walls are perfect for an art show.

and James Emmons read a fantasy by Oscar Wilde about a nightingale which dies in order to create a perfect red rose for a love-lorn student, only to have the student throw away the rose for more pragmatic concerns. And Vivian Price read with Mitchell Wagh a dialogue she had written about a girl who has hitched a ride with a truck driver and their inability to communicate on any level.

Poetry readings and three short films followed.

The success of the exhibit and the festival seems to lie not so much in the intrinsic worth of the art presented (although much of the exhibit and the festival was very good), but rather in the opportunity provided for Bryn Mawr and Haverford students to see what other students are creating. Art generates excitement and there was excitement in nearly all the faces in Erdman Wednesday night. If an art festival can move 200 students to excited participation -- active or passive -- then surely it is an unqualified success.

Robin Brantley

Stechow Interprets Relationships Among Contemporary Art Forms

Professor Wolfgang Stechow, the 1967 Mary Flexner lecturer, has chosen for his topic "The Creative Copy". This reflects his concern both with the relationship between different art forms and with the debt of the individual artist to tradition.

Such a debt, which is as helpful as inescapable, is most easily realized in the variant which has the closest connection with the past, the copy. Mr. Stechow distinguishes the poor and adequate copies from the creative copies, i.e. such works which follow the original carefully but deviate somewhat due to creative changes which creep in. Thus, Professor Stechow is defining the creative and reproductive impulses of the copyist.

Although Mr. Stechow shows the inter-relationship of the arts by emphasizing the similarities between the creative copy in the visual arts, the transcription in music, and the translation in literature, he has warned his audience that these techniques are not completely equivalent. A translator, for example, just uses a different medium for his "copy" -- a different language -- as opposed to the painter who copies an earlier painting. Or the purposes of the copies may be different: the translation may be designed for teaching purposes, the copies of paintings for a small group of patrons.

Mr. Stechow further stressed the necessity of approaching the inter-relationships of the arts by moving from the inside out, of working with a sensitivity that comes from living with the arts rather than through a purely theoretical or philosophical approach. Although Mr. Stechow's approach to the visual arts is academic his interest in music is more personally stimulated. His knowledge of music comes from direct participation as well as scholarly study; he not only plays the viola and piano but also has been the conductor of a student orchestra. Part of his interest in the inter-relationship of the arts stems from the realization that music and the rhythm and sound of poetry are closely related. In November he will be in Baltimore with the Poetry Trio from Oberlin College. This group will be reading modern poetry--primarily in French, German, and English--on paintings.

Mr. Stechow is very interested in student's efforts to correlate the arts. Also, he further illustrated the contemporary technique of relating several art forms, while visiting the art show in Erdman. When asked what such works as Barbara Mann's Janschka-inspired sculptural collage would testify for our period, Mr. Stechow suggested that it would show that we are capable of several simultaneous actions such

as working and perceiving. We are also able to combine these and reproduce them in an involved pattern of inter-relationships. Barbara's work which has advertising, literature, drawings, and abstract patterns in a sculptural form is part of the McLuhan age.

While viewing our versions of contemporary art, Mr. Stechow pondered the role of the "monumental canvases that are grabbed up by the cocktail set in New York". He asks what are the sociological implications of this art? We endeavor to understand the canvases by saying that they are representative of our time but are they? Isn't this an art which is decided by a small coterie of buyers in New York, or some other art capitol which also dominates the country such as Paris represents France? These canvases are not democratic for they are purchased almost unseen and uncriticized and are not intended to reach large groups although they presume to represent these groups.

Viewing John Meier's photographs, Mr. Stechow said that he used to think that photographs did not belong in an art exhibition but that now he believes that in many ways this art is more in contact with life outside the cocktail set, with visual impressions and with care for man. Even when photography is satirical, weird or violent it is often closer to man than the monumental canvas. When looking at the marvelous photograph of the dog swimming through the water, he commented that if that were a large painting it would be called sentimental or cute. He questioned the justification of this sharp division between painting and photography. He feels very strongly that there is a dead end and that far stronger artistic impulses are found in, for example, movies.

Mr. Stechow said that this is the age when "isms become wasms very fast". Continuing around the show, he pointed out the great variety of styles -- varying from the very new (such as Barbara's) to Suzanne Goldblatt's more traditional painting to a painting which he called a surprising revival of "Art Nouveau", and perhaps "a little pretty." Mr. Stechow said that such a variety of styles, which exist simultaneously, makes the art historian humble. Although the art historian would like to consider past periods as evidenced by only one style, they are forced to find a unity of style only by regarding the most advanced and important style of the period.

Mr. Stechow will be on campus for two more weeks and will complete his lectures by discussing transformation and variation in the visual arts, in music and in literature.

Roulee Marcus

Frank Wilkinson Coming To Speak Against HUAC

Mr. Frank Wilkinson, executive director of the National Committee to abolish the House on Un-American Activities Committee will speak at Bryn Mawr November 1, at 4 p.m. in the Common Room.

Mr. Wilkinson will be speaking on recent activities of HUAC, future plans for HUAC, and action possible for college students to aid in abolishing HUAC. Future planned investigations included activities of anti-Vietnam groups, specifically the W.E.B. Dubois Clubs and S.D.S.

Mr. Wilkinson was one of the last two people in the United States imprisoned for contempt of Congress. He refused to answer questions before HUAC.



photo by Marian Scheuer

Charlotte Porter and Carol Gartner arranged the wax figures from the Art 101 labs.

Violence, All-Night Sit-In, Rally, March Uninspiring; All-Night Vigil a Success

Five buses left a little behind schedule from Roberts Hall at Haverford last Saturday morning, headed for the October 21 Mobilization to confront the warmakers in Washington, D.C.

The buses arrived in Washington at about 11:30 in front of the Lincoln Memorial, dropping off 200 Bryn Mawr, Haverford, and Villanova students who were planning on protesting the war in Vietnam at a rally, a march, and possibly by picketing the Pentagon or engaging in civil disobedience.

The rally and the march Saturday were held under a sunny October sky. The participants were mainly interested in meeting old friends and enjoying the day. I didn't meet or see anyone who was interested in listening to the speeches. This is understandable since the speeches have said the same things at every rally and march.

Peter, Paul, and Mary, Barbara Dane, and Phil Ochs sang some songs which came over the sound systems very poorly. An announcement was made that a fence had been put up at the Pentagon that was not supposed to be there according to the terms of the permit, and so would we all be patient while some last minute negotiations were made, and then the march could start.

At this point some students we were talking to left, being very depressed about the whole scene. It became obvious that the rally should not have been held before the march.

Finally about three hours behind schedule, we started walking out of the Reflection Pool area and across the bridge to the Virginia side of the river. There were between 80,000 and 100,000 people marching.

Arriving at a Pentagon parking lot a little after 5:00, everything was a milling aimless crowd, presided over by an hysterical person on the microphone. His major concern was to get everyone on their respective buses and safely home. My major concern was to get to the steps of the Pentagon and begin what was the announced purpose of the whole day -- confronting the warmakers.

Eventually I found a small group of Haverford and Villanova students who were going over the hill that separated the Pentagon from the parking lot. There was one other Bryn Mawr girl, Nancy Westneat, and we were very glad to see each other. I gave my camera to friends who were leaving, along with two rolls of exposed film, which I did not want to have ruined if there was trouble.

Climbing the hill, we found Kathy Murphy and some more Haverford and Villanova students. There was another reunion and we all looked over the hill and saw a crowd of thousands in front of what looked like a main entrance to the Pen-

tagon. Lined up in front of it were National Guardsmen wearing gas masks. It was difficult for my mind to cope with the sight of the gas masks, and perhaps that was one reason why I had no hesitation about going down closer -- I could not believe that they would actually use gas on us.

It is still unclear what that line of Guardsmen was doing, because we had no problem walking around them and climbing up some steps to the Pentagon behind them. Hundreds of demonstrators had already done so, and were clogging the steps to an upper parking lot (where we eventually spent the night) and scaling a wall via ropes to the same lot. It was only later that we learned that half a dozen protesters had stormed the doors of the building and had been repulsed with gas and guns after they had entered the foyer. (The hysterical man back at the far parking lot garbled a report of this incident, and people there were told that 200 demonstrators made it into the Pentagon, through clouds of tear gas, and were locked inside.) Three of us were separated from the main Bryn Mawr-Haverford-Villanova contingent. We climbed the stairs, pushing past mobs of people, and arrived at the top of the steps to be faced with a four-deep line of Military Police, interspersed with plainclothes U.S. Marshals. The Marshals had night sticks and the M.P.'s had guns and gas masks at their waists. All were wearing hard hats and aggressive faces.

Crack 82nd Airborne

The M.P.'s were replaced later in the evening by the crack 82nd Airborne flown up from Fort Bragg. They were similar to the M.P.'s except they had blue braid around their shoulders, rifles, and more medals. Many of them also had Vietnam combat duty behind them.

On the buses coming down, we had been handed a sheet of information containing such hints as "Don't run at or away from the police" and "Any sudden motions like running also worry and panic the police" and "This is a peaceful demonstration" and "Watch out for falling paratroopers." Remembering these, I sat down quietly about six inches from an M.P.'s boots and huddled in as nonviolent a position as possible. I figured, reasonably, that if they wanted me to leave they would ask before they started clubbing.

Unfortunately, this was not an accurate analysis of the situation. Although I never saw any violence myself, much went on. Said Jim Wright, '68 of Haverford, "it was like I had never seen an elephant before and all of a sudden there were 900 coming at me." There were calls for medics and blankets throughout the evening. The Marshals were reported to be the most violent. The job of U.S. Marshal pays 40¢ an hour and is volunteer "moon-



photo by Theodore Hitzel

Many others attended the rally besides white middle-class alienated college students.

lighting" work for most of them.

The permit for the picketing at the Pentagon stipulated its end by 7 p.m. Seven came and went and no one asked us to leave and we gave no sign of leaving of our own accord. Civil disobedience on a mass scale had really begun. So we stayed, sang songs, built fires with police barricades and leaflets, and shared food that we had brought and that had been bought for us in town. As it got colder, the demonstrators who were most interested in heckling the soldiers left. They were a minority and apparently uninterested in enduring any discomfort themselves. The evening wore on and the Marshals and the military grew less tense. We shared cigarettes and some conversation. Newspapers telling of the sit-in at the Pentagon were obtained and the fallacious accounts of demonstrators using tear gas were read to the soldiers, enable them to realize, maybe for the first time, that the press is not always right and that the "peacenik crowd" is often misrepresented in the press.

The Pentagon estimates that 35,000 persons demonstrated on their front lawn Saturday afternoon. About 500 were there for the night. Most of those left at 6 a.m., after a meeting deciding that our

point had been made. The fact that it was freezing cold and we were tired also had something to do with our decision to leave. Some, however, did not leave and as day broke, they were reinforced with people who had left during the night but who came back.

Exactly what was the point that we had made? There seem to be three different meanings that can be drawn from the experience. First, there is the personal meaning, a feeling of having learned something about the depth of one's own commitment, and about the actions which the government is prepared to take against us. Second, there is the meaning to the movement, which is mainly the learning that more people are willing to commit civil disobedience than the National Mobilization Committee had counted on, and the need for more coherence and discipline in such protests. Third, there is the most serious question of what the weekend actions did to help end the war.

More Militant Action

Some demonstrators are very pessimistic about the action's effectiveness in the third sense. Everyone seems to recognize that this is a turning point in the movement, away from peaceful mass rallies and marches, and toward more local and more militant action. We have been marching for over two years now and it does not seem to have done much good. Most people involved have expressed a desire for more concrete action, such as draft resistance and civil disobedience in the form of burning draft cards, sabotaging local draft board activities, and perhaps more disruption at the Pentagon.

It was clear throughout the whole evening that although we were never officially asked to leave the Pentagon, if they had wanted us out, they could have arrested us all. In a sense, then, it was a game we were playing, pretending that we were holding a piece of land when actually we were there only at the grace of the authorities. On the other hand, arresting over 500 people for sitting peaceably on public property is not a good government move. The publicity, especially from the foreign press, would not be favorable to the government, and that is not an insignificant matter. Conservative backlash, of course, becomes more serious and militant in response to protesters' increasing militancy. This does not mean that such people are more in favor of the war than they were before. It means that they are finally beginning to realize how deadly serious anti-war movement is.

Kit Bakke



Military police (note gas mask at waist) wearing odd facial expressions.

photo by Theodore Hitzel

Arrests Mark Mobilization

Soldiers, Protesters Converse

But Over 700 Arrests Made

I arrived at the Pentagon after the M.P.'s had closed off the stairway and road entrances to the upper parking lot. The only means of entering the parking lot in front of the Pentagon were ropes cut from the police barricades and slung over a cement wall twenty feet above ground.

I climbed up the wall with a group from Villanova, to see the state of affairs there. There were between a thousand and twelve hundred demonstrators in the lot. On one side demonstrators were still trying to break through police lines, and were twice thwarted by gas fumes. In the center of the parking lot there was a large group of demonstrators giving vocal support to boys burning their draft cards. The U.S. Marshals formed a rough circle around the demonstrators standing in a double line.

Although the parking lot itself was blocked off by police lines, the ropes over the wall were left alone, and already supporters on the lower level were sending up food, water, cigarettes and candy to those on the upper level. Soon it became evident that the marchers were involved in some sort of strategic game with the Marshals. Whenever a space opened in front of the police line, the M.P.'s moved forward to take up the open space. The demonstrators formed lines also, seated in front of the M.P.'s to hold the lines steady.

For the next five hours the demonstrators and Marshals remained relatively stationary. The mood within the police lines and in some instances including the police, was dynamic and intellectual. There was a warmth and unity among the marchers, a willingness to share and talk, perhaps caused by the feeling of being of one mind and one plight. At any rate, it seemed that there was more than enough food, cigarettes and water, and this for more than a thousand people besieged. All the supplies had to come from the forces below on the Pentagon grounds and lower parking lots and had to be passed over the wall by way of the ropes.

Perhaps what is most exciting and wonderful about this part of the demonstration was the amount of communication between the soldiers and the marchers. Although the communication was seldom verbal, there were tangible evidences of it. Most striking perhaps is the soldier who turned his helmet over to one demonstrator seated before him, to protect him. This I saw, but I also heard reports of soldiers' conversations with demonstrators and instances where a soldier gave his cigarettes to the demonstrators. One thing was obvious, that feelings of hostility, which might have been very strong, were actually at a minimum. Demonstrators would speak to the soldiers, recognizing that the soldiers were unable to respond yet still explain their political and moral position, or merely talk about themselves, the march or anything. Demonstrators took the attitude that the war they oppose is not the fault of the military police, and that their action was aimed at the policy makers and not the M.P.'s. Inflammatory actions and comments were kept at a minimum, and instances of violence and police brutality were few and far between.

At about one a.m., the Marshals began making arrests to diminish the numbers of demonstrators on the parking lot. They arrested probably about one hundred people, and then slowed the arrest to one every five minutes or so.

Marshals Close In

At this time the line of Marshals was slowly pushing the demonstrators forward by inching the line closer and closer to the demonstrators. The demonstrators were seated in lines three rows deep with the front row seated with their backs to the soldiers' feet. While the soldiers moved forward, the demonstrators stayed still and eventually the lines were in indirect contact. When this occurred a Marshal walked behind the soldier's line and arrested every fifth to tenth person. I was arrested at about three o'clock Sunday morning in this manner.

It seems that the government's major aim in arresting people was to reduce the number on the parking lot area and at the same time to keep the number of people actually arrested small. At the center

where the police processed the arrested people, we were offered the option to take a bus to the train station and leave Washington.

In the first place, this option had not been offered to all the people arrested (from 5:00 on) and we were all charged with the same offense, whether a basis for arrest had ever been established at all, or not. Secondly, the people picked up bodily and put in paddy wagons had been treated as if under arrest. They had to have committed an act worthy of arrest, otherwise, they should have been allowed to remain in the parking mall until the permit expired. This offer of a free bus ride to the train station was a trick to cut down the number of people arrested. And it did succeed, to a large extent. I chose to go to jail as part of my protest. I had, as indeed had most of the people who remained on the parking lot, committed myself to civil disobedience, and I felt that even if only a few people were arrested, I would not give up without fulfilling my commitment.

The 336th

I was the 336th person arrested at 3 a.m. By noon Sunday a total of 700 people had been arrested. We were shepherded through a well thought-out legal process very efficiently and quickly, and in such a way that the individual case was given no consideration. While the government did not have a strong legal base with which to charge us, we had no means of fighting a case against them. We were all charged with a general offense of misdemeanors. The sentence we faced did not depend on the severity of our offense, rather it depended on how we pleaded in the trial. If one pleaded "not guilty," he faced (without doubt) 30 days in jail and 50 dollars fine, whereas, if one pleaded "guilty" or "nolo contendere," one faced only 25 dol-



Conversation with old friends was the main order of business at the rally before the march. photo by Kit Bakke

lars fine and five days suspended sentence. The five days sentence were suspended only if you signed a statement saying that you would not return to Washington D.C. or vicinity and demonstrate for six months. Most of the people I met in jail who had been arrested felt that we were rendered somewhat impotent by the mechanical control the government had maintained on the situation, as if we were only playing some sort of game with a power much bigger than ourselves. This feeling of partial defeat was overpowered by the sense that we still had the power of our convictions and still had ourselves as material for further campaigns and efforts. Accordingly, the talk amongst the women I was in jail with was concentrated mainly on what the next step should be. Many decided to plead "not guilty" just to remain in jail, clog the bureaucratic systems and further protest against the war and against the new law against picketing on Capitol grounds.

Like the better part of the people arrested, I considered my commitments here as a college student first and pleaded so that I could leave the jail as soon as possible. My case was tried by a Virginia state commissioner (court trial waived), and I borrowed money from the National Mobilization Fund to pay my \$25 fine. I left the jail late Sunday afternoon.

Nancy Westmeat



Protest is carried into the reflecting pool between the Lincoln Memorial and the Washington Monument.

How the Press Saw It . . . From a Demonstrator's View

The communication through the press of what happened last weekend in Washington sometimes conflicts with and sometimes represents the accounts communicated by people who participated in the Mobilization.

An area of difference between the two groups lies in how various incidents were reported. One of the aspects of the march most emphasized by the press concerns the outbreak of violence at the Pentagon, how widespread it was, and how it started.

According to James Reston in the "New York Times," Monday, October 23, "The majority of the demonstrators who marched peacefully and solemnly to the banks of the Potomac were unhappy because the event was taken over by the militant minority." These "pugnacious young activists" dominated and led the crowd in initiating violence, not only by charging through troop lines in the attempt to enter the Pentagon, and the upper parking lot, but by harassment of the troops. Reston claims, "It is difficult to report publicly the ugly and vulgar provocation of many of the

by Ben. A. Franklin in the Monday October 23 edition of the "New York Times," which I think most people present at the Pentagon would agree with. Franklin explains, "The perimeter of demonstrators was steadily reduced today by military policemen who inched forward in a slow motion struggle. As the advancing line of troops came in contact with the demonstrators, U. S. Marshals arrested the youths--apparently on the technical charge of having crossed official lines--and hauled them away, limp, to waiting vans."

What the "New York Times" does not include is a description of the violence of the M.P.'s as they moved in closer, kicking and clubbing. At one point, about 3 a.m., they charged into the line of demonstrators on the Pentagon steps, splitting the group in half, tearing people away and arresting them. I could see this charge from where I was sitting.

The Monday, October 23 edition of the "Philadelphia Inquirer" did give quotes from Dr. Benjamin Spock and Professor Thompson Bradley from Swarthmore condemning the violence they saw on the part of the troops.

Psychedelic Fashion Show

Another difference between the press and many demonstrators' accounts of the Mobilization lies in what kinds of things each group chose to discuss. In an article in the "New York Times," Sunday, October 22 the appearance of the demonstrators is dealt with. "The scene around the reflecting pool was a psychedelic fashion show," the article reads. The beads, flowers, fringed capes, sandals, and Army jackets that were present are delineated in the article, which even mentions that "a girl had pasted as 'STP' label on her cape."

Stuart H. Loory, in an analysis of the march in "The Philadelphia Inquirer" of Monday, October 23, emphasizes the "shambles" and the "squalor" left behind after the sit-in. He writes, "These demonstrators have succeeded in less than 24 hours, in turning the serene, neatly landscaped mall and the ramp leading up the massive building into as slum-like a Calcutta street scene as you could imagine." He then lists the "crumbly debris of left-over food... wine stain on the stone walls... shoeless hippies sleeping on blankets laid out on the concrete... graffiti scrawled on the walls."

Detailed descriptions like these seem to me irrelevant to the major issues the march raised about the war and how to end it.

Reston describes two kinds of demonstrators in his "New York Times" article of October 23. He mentions the idealists, who just want to end the war, and those who "get support from a lot of decent people, including idealistic youngsters."

Reston concludes that of the two groups of demonstrators, one element was "natively American, the other alien." Perhaps the group seeking "an overall change in the nature of America feels alienated from the arena of voting booths and merely intellectual and removed, if legal, protest. But last weekend at the Pentagon seemed to prove that a growing part of American society is seeking new and more direct, even civilly disobedient channels to express its interests and hopes.

Kathy Murphy

Guide To The Perplexed.

ALL WEEKEND

Shubert Theatre

"How Now Dow Jones"

Walnut Theatre

"The Homecoming"

Society Hill Playhouse

"Marat/Sade"

Hedgerow Theatre

"The Balcony" by Jean Genet

Abbey Stage Door

"The Odd Couple"

Main Point

Oscar Brand, showtunes to bawdy

ballads

Gilded Cage

Esther Halpern

Showboat

Gabor Szabo

Stan Getz (after Mooday)

Philadelphia Civic Center

"Festival of Denmark"

Newman Galleries

"Aage Rudolph Thyesen"

Main Line Center for the Arts

"Mary Reilly, oils and water colors"

MOVIES

Ardmore

"Dr. Zhivago"

Bryn Mawr

"The Birds, the Bees, and the Italians"

Midtown

"Far From the Madding Crowd"

Randolph

"Gone with the Wind"

Goldman

"Boonie and Clyde"

Midtown

"Jack of Diamonds"

Stanley

"Thoroughly Modern Millie"

Palace

"House of Dolls"

Regency

"Reflections in a Golden Eye"

Arcadia

"To Sir With Love"

FRI., OCT. 27

Philadelphia Orchestra

Annie Fischer, Piano

Academy of Music, 2 p.m.

Philadelphia Grand Opera

"La Traviata" starring Gabriella

Tucci, Danielle Barioni and Giulio Fi-

oravanti

Academy of Music 8 p.m.

Temple University

"Dr. Strangelove" - 8 p.m. - Beury

Hall 160

Villanova University

"Up with People Show"

"talented young voices from all over America sing Folk Tunes which give people a purpose and inspire them to live the way they are meant to live"

Haverford Film Series

"The Virgin Spring Bergman (1959)

Stokes, 1:30 and 9:30

Denbigh Mixer - 8:30 p.m.

SAT., OCT. 28

Philadelphia Orchestra

featuring Annie Fischer, piano

Academy of Music - 8:30 p.m.

Haverford Film Series

"Big Deal on Madonna Street" (1960)

SUN., OCT. 29

Pembroke Coffee Hour - 3 p.m.

Bryn Mawr College Chorus and Haverford

Glee Club

Memorial Concert of Works of Zoltan

Kodaly

Solists: Agi Jambor, pianist, Marcel

Farago, 'cellist

Goodhart - 8:30 p.m.

Philadelphia All-Star Forum

Ravi Shankar, Indian Sitarist

Academy of Music, 8:30 p.m.

MON., OCT. 30

Flexner Lecture

"Transformation and Variation in the Visual Arts" Wolfgang Stechow

Philadelphia Orchestra

featuring Annie Fischer, piano

Academy of Music, 8:30 p.m.

TUES., OCT. 31

Arts Council Movie

"Vampyr" Carl Dreyer (1930-31)

Pumpkin Sale 2-4 o'clock, Pembroke

Hallowe'en party, 10 p.m., College Inn

WED., NOV. 1

Haverford Film Series

"My Darling Clementine" (1946)

Stokes 8:00 p.m.

NOTE: ANYONE WISHING AN EVENT INCLUDED IN THIS GUIDE SHOULD NOTIFY COOKIE POP-LIN, RHOADS, IN WRITING BY MONDAY OF THE WEEK BEFORE THE EVENT.

Baratz Explains BMC's Action In OEO Study

Under a grant from the Office of Economic Opportunity, a group of students and faculty members from Bryn Mawr and the University of Pennsylvania are evaluating Baltimore's anti-poverty programs, according to Morton S. Baratz of the Bryn Mawr economics department.

Baratz, who is collaborating in the direction of the study group with William Grigsby of Penn's Institute for Environmental Studies, explained that the evaluation, known on campus as the Baltimore Project or the Baltimore Study, started in January of 1966 and is now nearing its midpoint.

The programs under study are a package financed by the OEO called Community Action Programs (CAP). Baltimore is one of six cities and two rural areas being considered.

Baratz explained that the local group has formulated a study design and is now entering the research phase of the project.

"Not much work of this kind has been done before," Baratz said, "so it was necessary to establish a methodology outlined in the study design, of what we'll do and how we'll do it."

It is also the first time Congress has voted money to evaluate a program in this way, Baratz added.

The study is concentrating on housing and employment in Baltimore's hard-core poverty districts and will consider their relationship to other aspects of the community like education, health, family life, recreation, fire and police protection and income maintenance.

The study's purpose is not to predict how well given programs will work in Baltimore. Rather workers are trying to set measure-



photo by Julie Kagan

Morton Baratz

able goals. For example, to set as a standard that dwellings reach the minimum requirements set by the city's building codes. Then, using sample surveys and interviews, workers hope to find out how many dwellings do and don't meet these standards, and then determine how much money it would take to improve these buildings.

Seeing how much money is available, workers can set up priorities of what programs would be implemented first, housing, education, health or whatever.

"Our job," Baratz said, "is to hand these options over to the planners and policy makers (city council, mayor and local politicians) who will make the final decisions, and who will also be able to finish the study where we leave off."

One problem the group has had to overcome is the lack of available data. Many of the youth employment programs, Baratz said, don't keep follow-up records on the youngsters. Also, gathering data is a problem in itself. The group has decided to start with mature Negro women as interviewers.

Another problem is the city's mobile population.

"We can screen people in November or December and by mid-March some seven to ten percent have moved to other places in the city which makes survey-taking difficult," Baratz said.

The OEO grant issued for 18 months will most likely be extended another 18 months. At the end of the three year study, in the fall of 1969, a final report will be submitted. Quarterly reports and survey results have already been submitted to the OEO.

Baratz hopes the study will "generate a flow of materials on the subject after the project is finished."

Three Bryn Mawr political science majors Roni Goldberg, Margaret Levi and Barbara Rosenberg are involved in the project.

Carol Berman

Social Life Questionnaires Not "Overly Conclusive"

The Social Committee has tabulated the results of the questionnaires. The answers are not overly conclusive, but they do give us information with which to plan the activities for the rest of the year.

These figures will be left up to the students to interpret. First of all it must be taken into consideration that only 39% of the campus completed and turned their responses in to their social chairmen. Erdman had the lowest percentage of participation (28%) while Pembroke East had the highest (74%). The number of people in each class who completed it were:

Seniors - 52
Juniors - 60
Sophomores - 103
Freshmen - 85

The rest of the answers were as follows:

1. I have found my social life at Bryn Mawr? unsatisfactory - 95
satisfactory - 101
ok - 98

2. On a purely social level what do you think of BMC's connection with Haverford? unsatisfactory - 131
satisfactory - 112

3. Do you mind being considered Haverford's "sister" college?
yes - 76
no - 216

4. Do you think that our connection with Haverford discourages boys from other colleges from coming to Bryn Mawr? yes 136
no 150

If so, do you mind? yes 127
no 62

5. Would you like to see more activities with colleges other than Haverford? yes - 261
no - 29

6. Would you like to have more big weekends at BMC that would include more than just a dance on one night? yes - 217
no - 83

7. Would you be willing to pay for tickets to such a weekend?
yes - 206
no - 77

8. Do you think that the Social Committee's budget should cover such an event? yes 193
no 100

(Perhaps this indicates that these 193 would go along with a raise in Undergrad dues?????)

9. For future years, are you interested and willing to pay for a name band for a dance or concert on campus? yes - 231
no - 59

10. Would you like a (good) Haverford computer date: yes - 153
no - 130

It seemed overwhelmingly that everyone who was willing to pay for this was willing to contribute \$50!

11. Do you think that a complete meal exchange with Haverford would improve the relations of the two schools?
yes - 249
no - 46

12. Would you like a bus running on Saturday and Sunday nights?
yes - 244
no - 24

13. Would you be willing to pay a small fee for such a bus?
yes - 204
no - 72

14. Would you be interested in a father's weekend in the Spring?
yes - 166
no - 104

The results of the preferential poll on mixers and other activities will be published in the NEWS next issue. Think about these answers and if you have further suggestions or questions PLEASE COME TO THE OPEN CAMPUS WIDE UNDERGRAD MEETING TO DISCUSS THE SOCIAL COMMITTEE ON MONDAY!

Clarissa Rowe
Social Chairman

"Where the Action is"

HER CLOTHES TREE
Bryn Mawr Mall
(Next to Station)

Come to HELEN'S

for gifts and jewelry
Earrings, earrings and earrings. \$1.00 up!
the little shop with a big heart and small prices
Free Gift Wrapping Day-a-Way Plan
Bryn Mawr Theater Arcade LA 5-2393

William Crawford, Bryn Mawr Geologist Gives Sigma Xi Talk

William Crawford of the Bryn Mawr geology department will present "Iceland: A Portion of the Mid-Atlantic Ridge," the first in a series of Sigma Xi lectures, next Thursday night, Nov. 2, at 8. Scheduled for the physics lecture room in the Physical Science Building, the lecture will be sponsored by the local Sigma Xi, national science honorary, and will be open to all interested persons.

Two other talks in this series have been slated, one at BMC and another at Haverford, and a possible fourth may attract one of the Sigma Xi national lecturers.

Jay M. Anderson of Bryn Mawr's chemistry department and secretary-treasurer of the Bryn Mawr Chapter of Sigma Xi is coordinating the program.

Don't Forget
Arts Council
Hallowe'en Party

TIME

The longest word in the language?

By letter count, the longest word may be *pneumonoultramicroscopicsilicovolcanoconiosis*, a rare lung disease. You won't find it in Webster's New World Dictionary, College Edition. But you will find more useful information about words than in any other desk dictionary.

Take the word time. In addition to its derivation and an illustration showing U.S. time zones, you'll find 48 clear definitions of the different meanings of time and 27 idiomatic uses, such as *time of one's life*. In sum, everything you want to know about time.

This dictionary is approved and used by more than 1000 colleges and universities. Isn't it time you owned one? Only \$5.95 for 1760 pages; \$6.95 thumb-indexed.

At Your Bookstore
THE WORLD PUBLISHING CO.
Cleveland and New York



Undergraduates are cordially invited to the program sponsored by the Bryn Mawr Club of Philadelphia on Friday evening, November 3, featuring informal talks by Mr. Gonzalez on Bryn Mawr's Department of Psychology and its research on the evolution of intelligence and Mr. Alexander's presentation with Beth Chadwick and Larry Taylor, of Haverford, of last summer's archaeological dig in Alaska. The program is scheduled for 8:15 in the Deanery.

Buckley Hits Point, Among Other Things

TIM BUCKLEY, you say? You want me to interview TIM BUCKLEY? All right, but not alone. It turns out that Mr. Fields from Elektra Records had called to ask if someone from the COLLEGE NEWS would like to talk to Buckley when he was at the Main Point Oct. 19-22. Sure, Kit said -- in the evening after one of the shows? Well, said Elektra, he gets kind of depressed in the evening, maybe you'd better do it in the afternoon. Mr. Fields promised to arrange it, and call us on Friday afternoon to tell us when we could come.

Friday afternoon came and Mr. Fields didn't. So I called the Point, and found out that Mr. Fields hadn't been there, but that he had led Mrs. Campbell (manager of the Point) to believe that we would be coming in on Thursday night. Well, he's a busy man, and maybe he forgot about Tim's evening depression and our arrangement.

Could we come in Sunday night? Mrs. Campbell hesitated to point out that everyone else who had been expected on Thursday (Mr. Fields had apparently made several phone calls) had come, but that she guessed that Sunday, between the first and second shows, would be all right.

One Mobilization Later

So two days and one mobilization later, Judy Meyer and I arrive at the Main Point, trembling inwardly and half expecting to be put down by Buckley. (What can we say to him? He looks so deep. Among other things.)

Our first indication of something strange was that immediately after the first show, a great crowd of girls, and a few hardy boys, arose as one and swarmed down the stairs after Tim and his two-man group of electric lead guitars and conga drums. Can they all want his autograph? Well, he's pretty popular. Among other things.

Maybe they'll split in a few minutes. So we followed the throng down the stairs and found ourselves in the bare basement of the Point, wondering, what next. I think I've been here before.

Buckley? Sure I'll take you there. One of his followers -- a Bryn Mawr girl, I recognized her -- confidently led the way. She must have been here before too.

We heard a lot of voices, mostly female, coming from the little cubicle that serves as the dressing room for performers at the Main Point, Philadelphia's Largest Folk Club. Are they all interviewing him, we wondered aloud? No, our guide informed us, they hang out here. Are you interviewers? Yeah, from the COLLEGE NEWS, preparing to show our Press Cards if questioned.

Oh, she said, well Haverford interviewed him last night. That was a blow. How could they do that to us? It might look sort of

funny for both papers to come out with a Buckley interview on the same day. In fact it's impossible.

Groovy

Well we thought a while and decided that as long as we were there, we might as well talk to him. He looks groovy. Among other things. So we started to walk in, and it suddenly became clear to our not-too-clear minds that the little room was packed with more-or-less fawning girls. And those few hardy boys. And Tim Buckley and his two-man group. Could we fit, mentally or physically? Right. So we wandered out, wondering what was happening, and sat on a couple of piano stools that we found in the basement, still thinking that maybe they'd split in a minute. We should have known better. Well anyway, it sure is a groove, spinning around on those piano stools and watching people wander around. Mrs. Campbell walks by, obviously wandering. Mr. Campbell walks by, and we smile fetchingly to show that we're sitting there on purpose and know what's happening.

But what IS happening? We ask each other that, periodically. And never really find out. The electric lead guitar player meanders by and casually spills coffee on his feet. Ooops, we say cleverly. Chuckle, he chuckles cleverly. The conga drum player, C.C. somebody, walks by, wondering about me spinning around on my piano stool. Hi, I say. You'll get dizzy, he says. Chuckle, I chuckle. This is getting monotonous.

Tim's Good Friend

Some boy comes over and asks for a cigarette. Are you one of the entourage, I ask. What, he asks. Who ARE you, we say. Oh, I'm Tim's good friend from Swarthmore, he informs us. Just then Buckley shuffles past his good friend and looks the other way. If he doesn't even speak to his friend, maybe it's a good thing we didn't get to talk to him. It's enough of a drag as it is.

By now the crowd has moved out to the big basement room, and is sitting around a big table. In silence. Comradely, no doubt. Tim looks more tired than anything else. The girls stare at him a lot.

A little girl, maybe seventeen years old, talks to us for a while. She's from Rosemont, and seems

impressed by our Press status. She also seems really anxious for us to talk to him -- maybe she's planning on coming along -- and suggests that we could ask him what he did as a child. Right, we say dispiritedly. Did you ever talk to him? No, she admits. But I hang around here. And I stare at him a lot.

Carol Miller, the first act of the show, is waiting to a close upstairs. And there are stirrings of departure in the basement. Applause, somewhat weak, upstairs. Carol Miller appears downstairs. Tim and his group are gathering up their instruments and the rest of the crowd is still there.

Finally the time comes for Buckley's second show; he shuffles toward the stairs and his followers surge after him. Applause upstairs, and downstairs, we're still spinning on our piano stools and asking each other what's going on. So we stay for the second show, which is really good, and at least we're getting it free. The last thing we see as we walk out after the show is the horde sweeping familiarly down the stairs. And we're still asking each other what's happening. Freaky.

Cindy Ayers



photo by Mary Yee

Nothing has yet been done to solve the problem of the overcrowded bus. An administration spokesman stated that they were in the process of investigating the possibility of installing straps for those who must stand. Neither Bryn Mawr nor Haverford appears to have the funds to invest in a new bus.

Junior Discovers Education Pays With \$150 Win in State Lottery

Would you believe? Winners of the New York State Lottery are for real. Junior Nancy Miller should know.

Last Monday Nancy picked up the phone in Merion Hsiland heard her mother laugh hysterically, "Your name's in the New York Post. You may have won \$100,000!"

For four days Nancy floated around campus in a world of dollar signs and portraits of Calvin Coolidge, waiting to hear how much she had netted in the New York State Lottery for Education.

On Friday, Nancy's bubble burst and she learned that she had won a "disappointing" \$150, the minimum award. In a rational tone she commented, "It really isn't that bad because the money's tawdry and I'd only have gotten \$50,000."

Nancy's adventure into the land of maybe-wealth began with a \$1.00 lottery ticket purchased in her name by her mother.

The problem now is a mother-daughter debate on who gets the money, which is being held in trust until Nancy's twenty-first birthday in June.

"I am presently demanding at least 50% for the copyright on my name, and my mother is demanding a 'substantial share' for the dollar she paid. Unfortunately, I'm afraid that my case won't hold since she gave me the name,"

Nancy revealed.

Uncertain what she will do with the \$150 if she gets it, Nancy received a rather practical suggestion from Haverford friends: a case of Johnny Walker, steaks and a roomful of potato chips.

While she was waiting for the results, Nancy theorized on the use she would make of the \$100,000, "I decided that I'd take the money and decentralize Central Park."

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Junior Show 'Attempts Too Much' With Diverse Satires, Lack of Depth.

Midway through Junior Show a character appears who is both the nonexistent Third Murderer in Macbeth and the nonexistent son in "Who's Afraid of Virginia Woolf?" He is carrying a huge tuba; he tampers with it for a while; he does not play it; he walks out. The connection between the two characters combined in him is never explored and his part is never developed. His appearance simply slows down the pace of the play and leaves the audience unamused. Unfortunately, this confusion and lack of depth characterize Junior Show.

Shakespeare to Bob Dylan

Basically, what is wrong with "Rosencrantz and Guildenstern Were Sweethearts--A Modern Psycho-drama of Hocusmexuality" is that it attempts too much. The objects of satire range from Shakespeare to Bob Dylan and from sex to Peter Pan. To accommodate so many diverse elements, authors Marianne Lust and Marsha Feinland have jettisoned continuous plot, substituting the more flexible prologue-interlude device. This weakens the show, and makes it seem less a play than a revue. The major scenes have no relevance to each other; they are fitted together by this covering story: Once every hundred years a playwright is allowed to choose his favorite character, who then gets a new life. This year it is Shakespeare's turn, and he chooses Rosencrantz and Guildenstern. Now Rosencrantz and Guildenstern have been turned into females by the vengeful Nemesis, who never really liked the anti-feminist Bard. The two ex-scholars are determined to make a quick fortune by revising Shakespeare's greatest hits to suit the 1967 taste--i.e., by injecting a little drugs and sex. They decide to rework "Hamlet," "Macbeth" and "Romeo and Juliet" and their efforts make up the bulk of Junior Show.

Elaborate Verbal Devices

The individual scenes do not have much more internal unity than the play as a whole; they are held together by elaborate verbal devices. For example: Macbeth is interpreted as the Modern Impotent American Male, browbeaten by his Domineering Wife. The first of these Modern Impotent American Males was George Washington, father of his country but of nobody else. However, the modern George and Martha are not the Washingtons but Edward Albee's couple from "Who's Afraid of Virginia Woolf?" So the scene becomes "Macbeth" as Albee might have written it, or "Who's Afraid of Virginia Woolf?" as Shakespeare might have written it, take your choice. The trouble is that the authors should have made this choice before and never did, so the end product is an indiscriminate mixture of jokes on the original play and satire on modern society. And in the final analysis, neither gets the attention it needs. Too much irrelevant material is included simply to get a laugh. Even the title has nothing really to do with the show (which is probably just as well, considering what it is). The scenes become lumbered with extra material and become vehicles for mixed humor.

Some of this mixed humor is very good. There is freshness, not in the risqué jokes, which are generally uninspired though not unexpected, but in quick tossed-off laugh lines, so essential to a revue. Particularly effective are the sight gags, such as the crocodile from "Peter Pan" (who swallowed an alarm clock, you remember) walking across stage with the cover of TIME across his chest, or "Macbeth's"

three witches coming out with "Lonely Tarts Club Band" written across their cauldron. Neither joke has much to do with its scene, but if it is funny, it is included.

Dancing Superfluous

Technically, the show is very good. The lighting is smooth throughout. The makeup, though somewhat distracting on the Lost Boys, shows originality. Sally Pace's costumes are wonderfully creative, varied and aesthetically pleasing. Her sets are unobtrusive and manageable.

Choreography has almost no place in the production; what little dancing there was seemed superfluous. However, Judy Frisch's psychedelic minuet performed to harpsichord and mechanical music (not played simultaneously) shows grace and a sense of geometric balance. The music, by Anneli Kocher, is erratic. The overture gives promise of a lovely score which somehow never appears. Some of the numbers--"Lonely Tarts Club Band" and "Ophelia's Lament" in particular--are simply non-songs. The former can best be described as a chant and the latter is distinctly a whine. A really clever non-song is "Solid Flesh Blues" delivered in real Dylan snarl by Marsha Feinland. The best of the numbers is "I Bite My Thumb at You, Sir," which expresses the Montague-Capulet dispute with wit and tune and which is well sung by Robin Brantley and Nancy Miller.

Pinky Stamen and Claire Neely, as Rosencrantz and Guildenstern respectively, were adequate singers, better actresses, and very funny pantomimists. Kim Blatchford, when she was not out-heroding Herod, was an amusing Nemesis. Good in smaller roles were J. F. Shaw, Meredith Roberts, and Ronnie Goldberg. The rest of the parts are rigid stereotypes, which doom the actresses to becoming increasingly less funny the longer they stay on stage.

Everybody gathers together at the end of the show to sing "Shakespeare is My Darling," a suitably foot-tapping closing number. It bears no relevance to what



photo by Marian Schauer

Rosencrantz and Guildenstern (Claire Neely and Pinky Stamen) ponder the difficulties of their resurrection.

has gone before, however, and so makes a rather weak conclusion. The play does not end; it stops. And during the song, one cannot help thinking, looking at the collection of singing talent, dancing aptitude, acting ability, good lights, clever sets and creative costumes: now all they need is a play.

Maggie Crosby

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Class of '69 Presents Amusing Show; Questions What to Do With Shakespeare

The class of 1969 Junior Show was an amusing script well performed. The question of the evening was what to do with Shakespeare, study him or make a fast buck with him. An easily corrupted female scholar called Nemesis personified the former, and a re-incarnated but sex-changed Rosencrantz and Guildenstern the latter alternative. In re-producing the Bard, they present "Hamlet" as Peter Pan lost in "Marat/Sade," "Macbeth" as a combination of the George Washington legend and "Who's Afraid of Virginia Woolf," and "Romeo and Juliet" superimposed on "Peyton Place."

As a pedagogue the one I liked best was Hamlet as Peter Pan. Some of my mythic colleagues might check that out.

Entertaining Book

Authors Marianne Lust and Marsha Feinland put together a thoroughly entertaining book. Director Jane Wilson had the traffic patterns well mapped and her cast generally at the right energy level and pace. The music of Anneli Kocher was appropriate, interest-

ing, and ingeniously orchestrated for harpsichord, guitar, flute, bongo drums, and piano. The costumes and sets designed by Sally Pace, Val Hawkins, and Sue Zakaluk were colorful, surprisingly finished, and especially effective in the arrangement of levels in the Hamlet-Sade scene, and the A VISA garden set for Romeo--Piazza Peytona.

Cast List

Title characters Pinky Stamen and Claire Neely established good rapport with the audience in their song and dance interludes before the curtain, and with them Kim Blatchford kept up a consistent and energetic characterization as Nemesis. Marsha Feinland scored well again in her song "Solid Flesh Blues" as Hamlet, the Original Lost Boy.

J. F. Shaw as George and Meredith Roberts as Martha Macbeth did some rather nice comic acting in their parody of an Albee ante and post bedroom scene. Witches Judy Liskin, Mary-Clare Fedarko, and Robin Brantley got off several good shafts in their Lonely Tarts Club Band number. Miss Brantley distinguished herself again, this time with Nancy Miller, in the opening number of Romeo, "I Bite My Thumb at You, Sir."

Mary Berg was a good Elvis-Presleyesque Romeo in her song Romeo Rock, and in her scenes with Juliet and her mother. Ronnie Goldberg was hilarious as a Brooklynese Juliet. Judy Frisch got some of the best laughs of the show in her lines as a very ethnic Juliet's Nurse. Miss Frisch also did the choreography, including the excellent interrupted minuet for the Capulets' ball scene, written by Fern Hunt.

Thea Modugno played a traditionally distracted Ophelia, and Nancy Miller, Judy Liskin, and Mary-Clare Fedarko were funny as the lost boys. Tina Levine was a droll and regal Claudius, and Miss Brantley a convincingly haughty Gertrude. Madeline Maxwell showed good timing and address in all of her parts, as an alligator in a sandwich board, as a murderer, and as Lord Montague. Cathy Pottow Hopkins was an urbane Lady Montague, and Tina Levine reappeared as Lord Capulet with Judy Liskin as Lady Capulet in a love tetrahedron. Jennie Langdon played an amusingly determined Friar, marrying an extremely reluctant Romeo.

The dancers were Judy Frisch, J. F. Shaw, Judy Cohn, Pearl Duncan, Marsha Feinland, and Mary-Clare Fedarko. Musicians in addition to composer Kocher were Fern Hunt, Joan Bricceetti, Carol Berman. Susan Zakaluk was the Production Manager, Trudy Koser the stage manager, and Adrienne Rossner the promptress.

The authors, managers, and many of the performers in "Rosencrantz and Guildenstern" displayed a good deal of theatrical savvy. It was a clever, unpretentious, well-rehearsed class show.

Peter Leach

Assistant Professor of English



photo by Marian Schauer

Robin Brantley and Nancy Miller feud as Capulets and Montagues.